

NEW PLAYS PRODUCED HERE FOR LOVERS OF THE THEATRICAL.

Crane as Peter Stuyvesant, Governor of New Amsterdam.

WITH A WOODEN LEG.



"My Innocent Boy" at the Garrick. Not Wholly Innocent.

OTIS HARLAN THE BOY.



Theatrical Favorites Here This Week.

By Alan Dale.

A SORT of memorial service to the late Peter Stuyvesant, of New Amsterdam, was held at Wallack's Theatre last night. It is thought that a number of the bereaved descendants were present, and an industrious typewritten paragraph from Chief Mounier D. H. Dean set forth that the Stuyvesant family would occupy one box, and that some branch of the Van Rensselaer family would twine around another.

Her Gracious Majesty Queen Van Lavinia of the Holland Dempsies condescended to grace an upper box (she wanted a lower one, I understand, and insinuated that it be draped) and encouraged William H. Crane in his memorial endeavors. In fact, Queen Van Dempsie of the Lavinias was the only member in that large and sympathetic audience who seemed callous and cool. I hate to say it of a beloved sister on so solemn and impressive an occasion, but really it seemed to me that Her Royal and Holland Niblets was either chewing gum or eating peanuts. I am willing to swear that it was not mere emotion that choked her utterance.

Brander Matthews and Bronson Howard were the self-appointed committees that arranged the ceremony entitled "Peter Stuyvesant, Governor, New Amsterdam." I am sure that neither of these gentlemen would care to be called by so frivolous a term as playwright. They were almost undertakers. At any rate, they undertook poor "Peter Stuyvesant" in a manner that to my mind would have justified Queen Dempsie, if she had thrown her chewing gum upon the stage in an ecstasy of virtuous rage.

Messrs. Matthews and Howard prefaced the mortuary programme with these words, culled from Theodore Roosevelt's "History of New York": "Grim old Stuyvesant—no other figure of colonial days is so well remembered; none other has left so deep an impression on Manhattan history and tradition as this whimsical and odorous but brave and gallant old fellow, the kindly tyrant of the little colony." If this had been carried out in the memorial service all would have been well. Brander Matthews as a historian and a student of almost long-haired research, with Bronson Howard, the keen devisor of "Shenandoah" and other plays, might certainly have organized a service that would have rendered Theodore Roosevelt's words significant. As it was, we all sat and wondered why we were there, and why good old brave Stuyvesant did it, and whether he would ever do it again. We saw Peter Stuyvesant, neatly hung with curtains, and with a wooden leg that resembled a handsome, nickel-plated piano stool. He looked what he was meant to be. But what did he do? All that the Governor of New Amsterdam appeared to own in the way of work was a silly, insane idea of marrying four hopelessly uninteresting couples, all playing at the senseless stage game of cross-purposes. It was like Crane's long-deceased play, "Worth a Million." Two entire acts were taken up with this sort of dialogue.

"MY INNOCENT BOY" AT THE GARRICK.

"My Innocent Boy," after 150 very successful nights at the Royal Theatre in London, opened in New York at the Garrick last night. Otis Harlan was the "Boy," and a big crowd was present to greet him. As a matter of fact, the boy isn't so very innocent, but there are those who think he is, and the variance between the facts and the beliefs is what causes the fun. The farce is of the uproarious, typically Haytian kind.

Alan Dale will tell about the "Innocent Boy" from a critic's point of view in tomorrow's Journal, but, descriptively, the "Boy" is a youth of thirty-six years.

His father, a blustering old commodore, raising his son upon original lines, believed that the young gentleman was a paragon of innocence. When eighteen, however, the boy married secretly. The wife died in a few years. The little daughter, grown to be a young woman, was put by her father into a boarding school.

Valentine Smith, which is the "Boy's" name, meanwhile becomes engaged to a beautiful woman, a woman who hates indelutably every form of deception. Smith hasn't told his father nor his fiancée of his former marriage, but he detains her both on the morning of the wedding.

The play opens with Smith nervously attempting to brace himself to divulge the important information. Unforeseen interference breaks up the interviews and the marriage takes place without the revelation being made.

Smith then decides to continue the concealment. This leads to deceptions, numerous and amusing. Through three acts it runs, the more getting thicker every moment. There are two scenes in the Commodore's flat and another at the boarding school. Finally, all is made plain, the "Boy" is forgiven and there are no clouds upon the future.

Otis Harlan introduced several new songs.

And, ladies and gentlemen, when you come to think of it, we may all be ancestors one of these days. I tell you that the ancestral play is a mistake. How would you like, a couple of centuries after your life work has been done, to be held up to your descendants as a silly old buffoon, plotting silly, inspired love stories around people quite as wooden as Peter Stuyvesant's mock leg? We have just finished a Dewey celebration. But think what the years hence, with the gallant old Admiral, all his glories waned, playing blind man's buff on a stage with eight totally diabolical people. The ancestral play is an error. This age is full of menaces. The "Peter Stuyvesant" ceremony last night has brought forward a new one. Even a hero or

popular character is not allowed to stay peacefully dead. He must be trotted forth and piled with injustice.

The only thing that I can say for Crane is that he used one leg realistically and allowed the other to remain in placid obscurity with much effect. He was so serious that you felt the dignity of the occasion too keenly. Perhaps, like Francis Wilson, he will get Cheever Goodwin to rewrite his funeral role, and give him a chance to shine as he used to shine. Perhaps he was nervous basking in the sun of the Queen of the Holland Dempsies. Perhaps he was afraid that she would throw pus at him. At any rate he was wonderfully ludicrous. Once only did I recognize the old laugh-making Crane, and that was when he said in his quaint old-time way, "Am I the Governor of New Amsterdam, or am I not?"

The rest of the cast were atmospherically accurate costumes, with such solemnity, George Fawcett as Jonas Van Der Planck looked—in the language of the reporters—as though he "might have stepped out of an old picture." I should have been satisfied if he had stayed in it. William Courtleigh as the Reginald Farquhar in love with Katrina, who thought he was in love with Anneke, was heavy and melancholy. William Ingersoll as Conrad in love with Anneke, who thought he was in love with Katrina, gave a chaste and tear-tearing impersonation. William Sampson as a French doctor lent a little levity to the painful occasion; Miss Sandol Miliken as Katrina tried to be sprightly, as every lady with such a name should be, while Miss E. Prye as Anneke (pronounced Anarchy) gurgled and slumped, and was ready to burst into tears at a moment's notice.

Whether she was sorry for the audience or merely lamenting the demise of Peter Stuyvesant I know not. In the other comedies—I mean parts—were Lella Bronson, Selma Johnson, Thad Shinn, who played a charming Olcott Irishman with Kotter & Blal costume, George F. Devere, Ferris Mason and Daniel Fliegloin.

It was a sad and almost gruesome occasion, the Reginald of Dempsie supplying the only attempt at comedy. Somebody told me that the house was full of Stuyvesants and Van Rensselaers, but as I didn't know them I couldn't offer my condolences. I should like to have done so. I felt like saying when the curtain fell, "Fax vobiscum." The only relief that I can think of from this sort of thing is to be absolutely from this sort of thing while you live. Then your descendants will not stoop to memorial services.

ALAN DALE.

"DIE MEISTERSINGER" AT THE AMERICAN.

The inaugural performance of the opera season at the American Theatre is regarded as an event of some importance by the loyal clientele of the Castle Square company.

In the confidence that the success of the past season was to be repeated these operators filled the theatre to the aisles last evening to hear the singing of "Die Meistersinger." They welcomed old favorites in the cast with much vigor, and to the new one, including Yvonne de Trepville they gave forth a wealth of greeting.

The leading singers were recalled time and again after each act. Enthusiasm reached a height at the conclusion of the third act, when the stage was fairly covered with flowers.

"Die Meistersinger" is known to the Wagnerian cult as the only comic opera written by the great composer. By comparison with the modern standard of comic opera it appears somewhat heavy. Nevertheless, there are amusing situations, while the music is at all times impressive. "Die Meistersinger" is esteemed by many critics as Wagner's greatest work.

The cast included William Mertens as Sachs, Yvonne de Trepville as Eva, Baron Bernhard as Walter and H. L. Butler as Pogner.

The opera offered opportunities for picturesque stage pictures and costumes. The length of the performance did not weaken the enthusiasm of the audience, and the last act aroused the greatest applause and the renewed recalls of the principals.

The performance will be reviewed within a few days in the Journal by Alan Dale.

"JONAH AND THE WHALE" IS TRIED.

Wilkes-Barre, Pa., Oct. 2.—"Jonah and the Whale," a new farce-comedy, written by Charles Bradley and Thomas Frost, received its first presentation to-night at the Nesbit Theatre.

The story has as its scene of action a family hotel, kept by a widow who has just married. A year previous the East Indian papers chronicled the death of her first husband, he having been swallowed by a whale in the presence of a native rajah, who is visiting England.

It happens that a photograph of her first husband falls into the hands of an amateur photographer in love with the newly married widow's only daughter. Through complications he is compelled to adopt a disguise and selects the features portrayed in the photograph of his fiancée's father. Then the rajah, who is a believer in reincarnation, converts all to his belief.

At the Other Playhouses.

Anthony Hope's romance "Phroso," with Odette Tyle as Lady Euphrosine, was splendidly revived in the Hudson Opera House last evening, with R. E. McLean as Lord Wheatley.

As Sidney Carton, in "The Only Way," in the Herald Square, Henry Miller, one of the most brilliant of Dickens' remarkable heroes in "A Tale of Two Cities."

Minnie Madden Pliske as "Becky Sharp," still is the potent attraction in the Fifth Avenue Theatre.

Francis Wilson, having infused a great deal of life into "Crane de Revere," in the Knickerbocker, drew a full house last night.

Charles Hackett as the man hater in "Miss Hobbs" still is popular in the Lyceum.

James K. Hackett in the romantic drama, "The Heart of a Hero," has been so successful in his role that he will remain another week in the Garden Theatre.

Andrew Mack began last night the last week of his "Last of the Mohicans" in the Academy Music.

It was the forty-fifth performance of that attractive creature, "A Young Wife," in the Fourteenth Street Theatre last night, and to celebrate its fifteenth anniversary on Friday night pretty souvenirs will be presented.

"When London Sleeps," an interesting melodrama, opened for a week in the Star.

John W. Isham's well-known octonary with their male waits and numerous other darky antics, are in the Third Avenue Theatre this week.

"The Girl from Maxim's" amused a big audience in the Criterion last evening.

Last evening began the last week of E. H. Sothman's "D'Araguana" in "The King's Musketeers" in Daly's Theatre.

"The Ghetto," in the Broadway Theatre, with its scenery descriptive of the Jewish quarters in Rotterdam, Holland, interested a large audience last evening.

"King Henry," with Leon Riesenman, will be retained in the Germania Theatre until Thursday, when it will be followed by Dumas' "Kean."

"A Grip of Steel" was excellently revived in the Grand Opera House last night.

In the Manhattan "A Stranger in a Strange Land" completely filled the theatre.

The Murray Hill Theatre stock company appeared last evening in "The Highest Bidder," made popular by E. H. Sothman in the Lyceum.

"In Paradise" continues its successful run in the Biltmore Theatre.

"The Sporting Duchess" was well presented last evening in the Metropolitan Theatre.

"The Rogers Brothers in Wall Street" appeared in the Victoria again last evening to standing ovation.

"Why Smith Left Home," as usual, was humorously explained to a big audience last evening in the Madison Square Theatre.

At the Vaudeville.

"The Whirl-igig" and "The Girl from Martin" packed every corner of Weber & Fields' Music Hall last evening.

Captain Chittenden, the globe trotter, was the chief attraction in Huber's Museum yesterday.

In Hurlitz & Seamon's Harlem Music Hall "The Dainty Duchess" company was applauded generously last night.

Tony Pastor, always happy and popular, sang four new songs in his theatre last evening. Lyrics, with such interesting titles as "Advice to Wives," "Adam, Missed It" and "I'm Taking it in Turn," brought roars of laughter from the big audience.

Solaret, who dances with wonderful effect in the Lido Fuller style, and who just has come to America, was one of the many popular numbers at Keith's.

The Six Sennetts made their first New York appearance in Proctor's Theatre last night, and performed all sorts of grotesque acrobatic tricks in a sketch entitled "A Visit to the Zoo."

Camille D'Arville, in comic opera songs, is the principal attraction in Proctor's Pleasure Palace for the week.

In the Eden Musee the cinematograph showed a remarkably clear moving picture of Admiral Dewey receiving the gold loving cup from Major Van Wyck in the City Hall on Saturday.

ASK \$16,784,514 FOR NEW SCHOOLS AND SITES.

Board of Education Decides to Request This Sum to Meet the Growing Need of Additional Buildings.

With the Budget for Maintenance Standing at \$17,047,366.76, a Total of \$33,831,880.76 Will Be Called for.

Tiff Between Messrs. Maxwell and Moriarty Over Supplies. Mr. Robertson Calls the Central Body "Futile."

The Board of Education yesterday voted to ask for \$16,784,514, with which to provide sites and new buildings next year for the growing needs of the schools as follows:

Manhattan and the Bronx	\$9,246,480
Brooklyn	6,715,150
Queens	364,884
Richmond	355,000

The general school budget adopted in part by the Board, for maintenance of the schools, calls for \$17,047,366.76. This makes the grand total of educational purposes that the Board of Estimate and Apportionment will be asked to supply \$33,831,880.76.

The Board did not complete yesterday its work of preparing the budget begun last Wednesday. In general, however, the amounts recommended by the Finance Committee were approved. The first schedule, however, was referred back to the Finance Committee to be restated.

Wrangle Over the Schedule.

This schedule caused one of the two wrangles of the day. Mr. Moriarty, chairman of the Committee on Supplies, recommended that the budget begin last year be laid in large stocks of supplies, instead of turning it back to the city. He pointed out how large savings might be effected by purchases of quantities of necessities.

"You mention this surplus in order to throw bouquets at yourself," said Commissioner Maxwell, which made Mr. Moriarty angry. The Finance Committee will try again to arrange the supply schedule satisfactorily.

Called the Board a Figurehead.

The question of raising the salaries of several stenographers employed by the Board—the increase involved was \$450—caused President Robertson, of the Brooklyn School Board, to denounce the Central Board as a "mere figurehead."

"This body is not necessary," declared Mr. Robertson. "The local boards do all the work that the school system requires. Then, why give more money for useless clerks of this little Central Board? I move that a committee be appointed to formulate a plan to lay away with most of the work of the Central Board, leaving it only advisory powers, this plan to be submitted to the Legislature."

The Central Board smilingly voted down this suggestion.

"JONAH AND THE WHALE" IS TRIED.

Wilkes-Barre, Pa., Oct. 2.—"Jonah and the Whale," a new farce-comedy, written by Charles Bradley and Thomas Frost, received its first presentation to-night at the Nesbit Theatre.

The story has as its scene of action a family hotel, kept by a widow who has just married. A year previous the East Indian papers chronicled the death of her first husband, he having been swallowed by a whale in the presence of a native rajah, who is visiting England.

It happens that a photograph of her first husband falls into the hands of an amateur photographer in love with the newly married widow's only daughter. Through complications he is compelled to adopt a disguise and selects the features portrayed in the photograph of his fiancée's father. Then the rajah, who is a believer in reincarnation, converts all to his belief.

At the Other Playhouses.

Anthony Hope's romance "Phroso," with Odette Tyle as Lady Euphrosine, was splendidly revived in the Hudson Opera House last evening, with R. E. McLean as Lord Wheatley.

As Sidney Carton, in "The Only Way," in the Herald Square, Henry Miller, one of the most brilliant of Dickens' remarkable heroes in "A Tale of Two Cities."

Minnie Madden Pliske as "Becky Sharp," still is the potent attraction in the Fifth Avenue Theatre.

Francis Wilson, having infused a great deal of life into "Crane de Revere," in the Knickerbocker, drew a full house last night.

Charles Hackett as the man hater in "Miss Hobbs" still is popular in the Lyceum.

James K. Hackett in the romantic drama, "The Heart of a Hero," has been so successful in his role that he will remain another week in the Garden Theatre.

Andrew Mack began last night the last week of his "Last of the Mohicans" in the Academy Music.

It was the forty-fifth performance of that attractive creature, "A Young Wife," in the Fourteenth Street Theatre last night, and to celebrate its fifteenth anniversary on Friday night pretty souvenirs will be presented.

"When London Sleeps," an interesting melodrama, opened for a week in the Star.

John W. Isham's well-known octonary with their male waits and numerous other darky antics, are in the Third Avenue Theatre this week.

"The Girl from Maxim's" amused a big audience in the Criterion last evening.

Last evening began the last week of E. H. Sothman's "D'Araguana" in "The King's Musketeers" in Daly's Theatre.

"The Ghetto," in the Broadway Theatre, with its scenery descriptive of the Jewish quarters in Rotterdam, Holland, interested a large audience last evening.

"King Henry," with Leon Riesenman, will be retained in the Germania Theatre until Thursday, when it will be followed by Dumas' "Kean."

"A Grip of Steel" was excellently revived in the Grand Opera House last night.

In the Manhattan "A Stranger in a Strange Land" completely filled the theatre.

The Murray Hill Theatre stock company appeared last evening in "The Highest Bidder," made popular by E. H. Sothman in the Lyceum.

"In Paradise" continues its successful run in the Biltmore Theatre.

"The Sporting Duchess" was well presented last evening in the Metropolitan Theatre.

"The Rogers Brothers in Wall Street" appeared in the Victoria again last evening to standing ovation.

"Why Smith Left Home," as usual, was humorously explained to a big audience last evening in the Madison Square Theatre.

At the Vaudeville.

"The Whirl-igig" and "The Girl from Martin" packed every corner of Weber & Fields' Music Hall last evening.

Captain Chittenden, the globe trotter, was the chief attraction in Huber's Museum yesterday.

In Hurlitz & Seamon's Harlem Music Hall "The Dainty Duchess" company was applauded generously last night.

Tony Pastor, always happy and popular, sang four new songs in his theatre last evening. Lyrics, with such interesting titles as "Advice to Wives," "Adam, Missed It" and "I'm Taking it in Turn," brought roars of laughter from the big audience.

Solaret, who dances with wonderful effect in the Lido Fuller style, and who just has come to America, was one of the many popular numbers at Keith's.

The Six Sennetts made their first New York appearance in Proctor's Theatre last night, and performed all sorts of grotesque acrobatic tricks in a sketch entitled "A Visit to the Zoo."

Camille D'Arville, in comic opera songs, is the principal attraction in Proctor's Pleasure Palace for the week.

In the Eden Musee the cinematograph showed a remarkably clear moving picture of Admiral Dewey receiving the gold loving cup from Major Van Wyck in the City Hall on Saturday.

ALICE NELSON SEEN IN "THE SINGING GIRL."



Miss Alice Neilson. She produced "The Singing Girl," a new opera, at Montreal last night and received five curtain calls.

The Initial Performance of the New Opera Attracts a Large and Appreciative Audience at Montreal—Curtain Calls Frequent.

Montreal, Oct. 2.—"The Singing Girl" was presented to-night, for the first time on my stage, at Her Majesty's Theatre, by the Alice Neilson Opera Company.

Miss Alice Neilson who appeared in the title role, received five curtain calls at the end of the first act.

The opera hinges on the law of a certain Duke who has been refused in marriage by a capricious Countess. The jilted Duke issues a mandate that persons of the opposite sex found kissing each other shall immediately marry, and in the event of a refusal, the man shall be sent to jail and the woman to a convent until they consent to a union.

Olaf, the hero, comes to the Duke's principality seeking his beloved. The Duke hears of his arrival and soresly decrees that if he is caught kissing a maid he shall be at once imprisoned for life without the option of marriage.

"The Singing Girl" sees Olaf and falls in love with him, but keeps away from him because of the Duke's decree.

But other troubles are in store for her. The Chief of Police is in love with the singing girl, and to avoid him she dons the clothing of her peasant brother, and as Stephen, a peasant boy, she is caught kissing the Duke's sister. The Duke orders them to marry to their consternation, and sends them to prison on their refusal.

The author has therefore felt at liberty to build his play in his own way, and his Barbara is a young and pretty Southern girl, loved by a young Confederate officer. She, however, loves a Union soldier, and through him is infused with Federal tendencies.

In the first place, he says that no person in the play is the same as in Whittier's poem. In looking for data for his play Mr. Fitch was unable to discover the real existence of Barbara. In fact, the burden of proof was that Barbara was only a Maryland tradition.

The author has therefore felt at liberty to build his play in his own way, and his Barbara is a young and pretty Southern girl, loved by a young Confederate officer. She, however, loves a Union soldier, and through him is infused with Federal tendencies.

In the attack upon Frederick the Confederate officer is wounded and brought to Barbara's house, and the last act embodies in a small degree the incidents Whittier made famous in his poem.

PLOT OF NEW PLAY FOR JULIA MARLOWE.

Clyde Fitch's new play, "Barbara Fretton," which Julia Marlowe will produce at the Criterion Theatre, had its first entire rehearsal in Philadelphia yesterday, and Mr. Fitch consented to tell the stage story he has evolved.

In the first place, he says that no person in the play is the same as in Whittier's poem. In looking for data for his play Mr. Fitch was unable to discover the real existence of Barbara. In fact, the burden of proof was that Barbara was only a Maryland tradition.

The author has therefore felt at liberty to build his play in his own way, and his Barbara is a young and pretty Southern girl, loved by a young Confederate officer. She, however, loves a Union soldier, and through him is infused with Federal tendencies.

In the attack upon Frederick the Confederate officer is wounded and brought to Barbara's house, and the last act embodies in a small degree the incidents Whittier made famous in his poem.

BEGIN ON HALE'S HONEY OF HOREHOUND AND TAR,

and you will always have the best remedy for coughs, colds and sore throats. For sale by all druggists.

Pike's Toothache Drops cure in one minute.

Kennedy 12 CORTLAND ST. FLAT LAST COLLEGE SHOES. Enamel Button, Flat Last..... 4.98 Enamel Lace, Flat Last..... 3.98 Box Calf Lace, Flat Last..... 2.97 All are double sole to heel.

"MASTER YOUR IMPATIENCE."—GRAN

His Singers Not to Appear Here Till December 13.

STAR CAST OF WOMEN.

Promises an Electric Season with Opera Comiques by Grand Opera Actors.

Maurice Grau arrived here on the French Blue steamship La Normandie yesterday, with singers, stage managers and ballet master of the Grand Opera. He was complimented on the privilege to wear red that the Legion of Honor confers. His little ribbon bow at the lapel of his coat accentuated his youthful air.

He said: "We shall have Edita Friedlrichs, the baritone, an excellent Falstaff, to play 'The Merry Wives of Windsor,' and Beckmesser in 'Die Meistersinger.' We shall have Emma Eames as Aida, and Chévalier as Juliet and as Salome. We shall have the strongest cast ever assembled in prima donna."

"No, Jean de Reszke is not to come. He says so positively. If he should change his mind later we shall all be glad to see him. Van Dyke is to sing 'Tristan.' We are not to give a Mozart cycle. But we intend to present Mozart's 'Magle Flute.'"

"It has not been presented here—except in a hurriedly prepared performance under Frank Damrosch at a benefit two years ago—for twenty years. We are not to give 'Parsifal,' not even as an oratorio; nor 'Tristan,' which has lost the faculty of diverting interest here."

"How are you going to master your impatience? We are not to give the first performance here before December 13. Meanwhile we shall be playing in the country—five weeks in what you may designate as the provinces, I mean the smaller cities, three weeks in Chicago, two weeks in Boston."

"The performance of 'Die Meistersinger' will be magnificent. Friedlrichs has made a great hit in it. We shall have an electric season. Calve wants to play 'Les Dragons de Villars.' It has been played by opera comique companies. Aimee played it here years ago, when you were not born."

"It astonishes you" that grand opera singers wish to sing in opera comiques. Well, they have the inclination to do that now on the Continent, in Europe. And they do it successfully. Audiences are delighted."

Mr. Grau said that he intended to be a better impresario this season than ever. "We learn more and more every year," he said. "Our patrons profit by our experience."

He said, finally: "We are all happy to return to New York."

"The Rounders" will remain in the Casino until two weeks more.

Kaltenborn's orchestral concerts still prove very popular in the St. Nicholas Garden.

Koster and Bial's opened this week with Louis Brandt as the leading number. They will show moving pictures of the yacht race on the Titanic to-night and each day of the sailings. The first of the women's and children's matinees, at which neither drinking nor smoking will be allowed, will take place on Wednesday and Saturday of this week.

Special Sale of Odd & Slightly Soiled Table Cloths & Napkins.

All perfect goods of the best Irish makes.

Table Cloths.

4.00	Table Cloths, at 2.95 ea.
5.00	" " " 3.45 "
8.50	" " " 5.95 "
10.00	" " " 6.95 "
11.50	" " " 7.95 "
20.00	" " " 12.75 "
37.50	" " " 22.50 "
43.00	" " " 25.50 "

Napkins.

3.50	Napkins, at 2.75 doz.
7.00	" " " 5.00 "
20.00	" " " 9.50 "
15.00	" " " 10.50 "
26.00	" " " 18.75 "

Hemstitched Hand Emb'd Table Cloth.

\$20 Table Cloths, at 12.75 ea.

25 " " 15.85 "

Lord & Taylor, Broadway & 20th St.

CALENDARS.

THE MACMILLAN CALENDAR for advertising is far superior to the ordinary calendar. Wherever it goes it is valued and preserved for its instantaneous reference facilities. It is good for the next twenty years. Sets instantly to any month of any year for twenty-six years forward and twenty-six backward. Irrefragable for reference. Write for estimates; state your quantity. MACMILLAN CO., P. O. Box 2,224, N. Y.

Dewey Naval Parade Photographs.

18 Dewey Views taken from the Palladium also are by twelve inches; White Squadron, Torpedo Fleet and Passenger Fleet; one dollar each, three for two dollars. Postpaid to any address, D.A.Y. MON. Photographer, Manareck, N. Y.

A lady I know had a lover. But pupils her features did. Ripped Tablets she took. Just according to book. And no pupils could her features.